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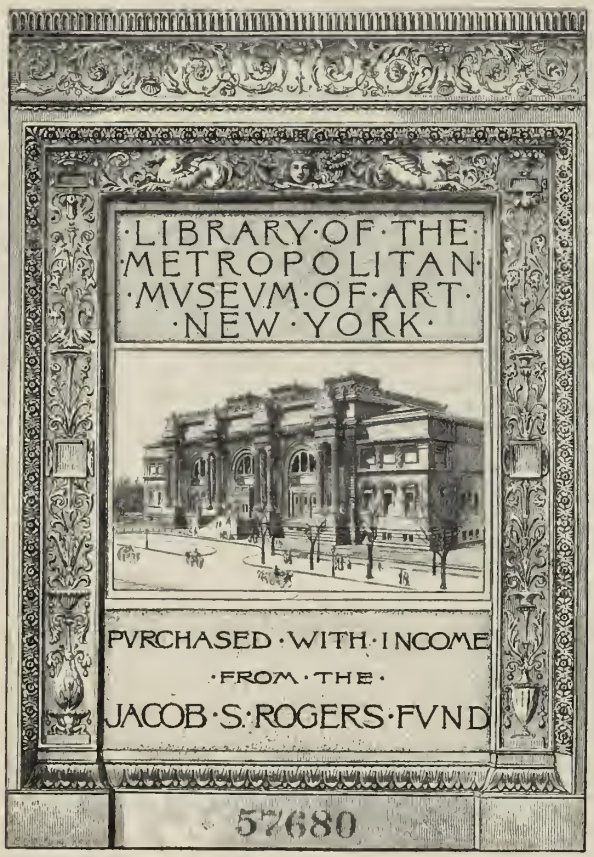
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SALE NUMBER 2238
PUBLIC EXHIBITION FROM SATURDAY, FEBRUARY ELEVENTH

MODERN ART
DRAWINGS, LITHOGRAPHS ETCHINGS & WOODCUTS

FROM THE COLLECTION OF
A. C. GOODYEAR
BUFFALO, N. Y.

SOLD BY HIS ORDER

TO BE SOLD
THURSDAY EVENING
FEBRUARY SIXTEENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1928

CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

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The Anderson Galleries makes no charge for executing orders for its customers and uses all bids competitively, buying at the lowest price permitted by other bids.

A Priced Copy of this Catalogue may be obtained for One Dollar for each Session of the Sale

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

PORTRAIT OF HIS MOTHER
BY GEORGE BELLOWS

Anderson Galleries #2238 (11 Feb 1928)

SALE THURSDAY EVENING, FEBRUARY SIXTEENTH, AT 8:15

(NOTE: *All dimensions given in inches; height mentioned first.*)

NUMBERS 1-179

1 **JACOB A. BACKER** DUTCH, 1608-1651
Attractive crayon drawing of a woman seated, three-quarters length. On gray paper. Collector's stamp on reverse. 9⅛ x 7.

2 **GIOVANNI FRANCESCO BARBERI (CALLED GUERCINO)** ITALIAN, 1591-1666
Drawing in sanguine of the head of Abraham. A study for the painting "Abraham Dismissing Hagar". From the Murray and Bouverie Collections, Lugt 325. 7¾ x 10¾.

3 **FEDERIGO BAROCCI** ITALIAN, 1528-1612
A very fine drawing in black lead and sanguine, of two peasants. From the Alphonse Kann Collection. 16 x 10.

4 **A. M. T. BEAUFRERE** FRENCH, 1876-
Moulin de Reux (Belgique). Charcoal. Signed in the lower left corner. 6 x 6⅞.

5 **GEORGE BELLOWS** AMERICAN, 1882-1925
Portrait of His Mother. Crayon study for his masterpiece, "Eleanor, Jean and Anna". An intimate and characteristic study. 9⅛ x 8 1/16.

[SEE ILLUSTRATION]

6 **FRANK W. BENSON** AMERICAN, 1862-
"Down the Bonaventure". Water color. A river with wooded banks. Signed at the lower left. Good example by the foremost living American water-colorist. 13¾ x 19¾.

7 **NICHOLAS BERCHEM** FLEMISH, 1620-1683
A very interesting pen and sepia drawing by a well-known master who is represented in all European museums. 9 x 14.

8 **E. H. BLASHFIELD** AMERICAN, 1848-
Two drawings. An architectural study. A street scene in Florence, etc. Various dimensions. (2)

9 **GIOVANNI ANTONIO BOLTRAFFIO** ITALIAN, 1467-1516
"Grotesque". Pen drawing from the Joseph Richardson and R. Holditch collections. A vigorous drawing by this master, of the Lombard School. 5 x 3.

10 **ROSA BONHEUR** FRENCH, 1822-1899
Nine pen drawings of children at play, asleep, etc. Unusual examples of the work of the painter of the "Horse Fair". Various dimensions. (9)

11 **E. BOUDIN** FRENCH, 1824-1898
An old woman reading. On the reverse a man seated. Aquarelle. Signed at the lower left. 5¼ x 8.

12 **CONSTANTIN BRANCUSI** ROUMANIAN, 1876-
Study for his celebrated sculpture of Mlle. Pogany. Crayon. Signed at lower right. 23 x 17.

13 **ULYSSE BUTIN** FRENCH, 1838-1883
"Etude pour le Cabestan." Pencil. 16 x 20¾.

14 **EUGENE CARRIERE** FRENCH, 1844-1907
Portrait of Ajalbert. Head and shoulders. Charcoal and white. Signed lower right. Good example of Carriere's portrait manner. 11¾ x 9½.

15 **EUGENE CARRIERE**
Maternite. A mother and child lying in bed. Crayon. A characteristic study. 8 x 12¼.

16 **JACOB CATS** DUTCH, ABOUT 1700
Landscape. Wash. In the distance a church, cows, sheep, a man on horse-back. 4½ x 7.

17 **JEAN BAPTISTE SIMEON CHARDIN** FRENCH, 1699-1779
Black pencil and chalk. A man with a broom. Good example of a great master. 10⅝ x 7⅞.

18 **JACOPO CHIMENTI OR DA EMPOLI** ITALIAN, 1554-1640
A saint or monk, half length. Head repeated in upper left hand corner. Charcoal. Chimenti was a follower of Andrea del Sarto. 6⅝ x 9¾.

19 **CHARLES CONDER** ENGLISH, 1868-1909
Landscape with figures. Pencil. Signed and inscribed "Sketch for Lake Garden Maggiore homage to Mr. Meynal". From the Quinn Collection. 9½ x 13.

20 **EDWARD GORDON CRAIG** CONTEMPORARY ENGLISH
Design for a stage setting. Crayon. From the Quinn Collection. A formal English garden with figures in 18th century costumes. 10½ x 13¾.

21 **GEORGE CRUIKSHANK** ENGLISH, 1792-1878
Self portrait. Pencil. Signed in full at bottom. Interesting and careful study. 6 x 5.

22 **CHARLES FRANCOIS DAUBIGNY** FRENCH, 1817-1878
Sea and Shore. Charcoal. Characteristic drawing by a painter who is known chiefly by his landscapes. 14¾ x 20.

[23]

23 **ARTHUR B. DAVIES** AMERICAN, 1862-
Nude. Red crayon. A woman lying on a couch, back. Signed at lower left. 6 x 10½.

[SEE ILLUSTRATION]

21 **HONORE DAUMIER** FRENCH, 1808-1879
Bust of a man leaning forward. Pen. 3½ x 5⅜.

25 **H. G. E. DEGAS** FRENCH, 1834-1917
Pastel. Nude woman, three-quarters length. Bearing the stamp of the Degas sale at the lower left. No. 369 in that sale. 16½ x 19.

26 **EUGENE DELACROIX** FRENCH, 1799-1863
Nude woman seated. Pen. 4¾ x 6⅜.

27 **ANDRE DERAIN** FRENCH, 1880-
The Gavotte. Water color. Study of vividly colored figures dancing in a grove. From the Quinn Collection. 19½ x 24½.

28 **JOHN DOWNMAN** ENGLISH, 1750-1824
Portrait of a young woman in a mob cap. Black chalk and wash. From the Heseltine and Leverhulme Collections. 8 x 6¾.

29 **HENRI FANTIN-LATOUR** FRENCH, 1836-1904
"Evocation d'Erda". Characteristic drawing in charcoal of two women. Signed at lower right. 9½ x 6.

30 **JOHN FLAXMAN** ENGLISH, 1755-1826
Pen and Ink sketch. Framed. From the collections of Richard Norton and Lord Leverhulme. About 4 x 5.

31 **J. L. FORAIN** FRENCH, 1852-
Coquette. Colored crayon and charcoal. Woman seated in chemise, stockings and shoes. 12¼ x 9½.

32 **JEAN HONORE FRAGONARD** FRENCH, 1732-1806
Woman seated at a table. Black and white chalk on tan paper. From the Koch Collection. 15 x 9½.

33 **THOMAS GAINSBOROUGH** ENGLISH, 1727-1788
Portrait of the Honorable Mrs. Graham. Chalk on blue-gray paper. Fine study for this celebrated portrait. 11⅞ x 8½.

34 **THOMAS GAINSBOROUGH**
Children playing. Chalk and sepia. From the Duke of Leeds Collection. 7¾ x 13.

35 **EMIL GANSO** AMERICAN, 1897-
Woman seated on couch. Pen and ink. Signed. On the reverse, wash and pen drawing of woman reclining. 14 x 11.

36 **EMIL GANSO**
Nude woman crouching. A strong wash drawing. 22 x 17.

37 **WALTER GREAVES** ENGLISH, 1842-
"Aldin's Coal Wharf". Pen. By Whistler's friend and disciple. Signed. $7^{3}/_{16}$ x 10⅞.

38 **GEORGE O. ("POP") HART** CONTEMPORARY AMERICAN
Water color. Study of a native girl at Tahiti. Signed. From the Quinn Collection. 13 x 8½.

39 **WILLIAM HART** AMERICAN, 1823-1894
New York Harbor from Staten Island. Wash and India ink. 3⅝ x $6^{9}/_{16}$.

40 **JAN VAN DER HAYDEN** FLEMISH, 1637-1712
A church on a hill. A beautiful drawing, from the Alphonse Kann Collection. Sepia. Signed. 6 x 9.

41 **ADOLPHE HERVIER** FRENCH, 1821-1879
House fronts. Aquarelle. Signed. 6¾ x 4⅞.

42 **CHARLES HEYMAN** FRENCH, 1881-1915
"Le Point de Jour". A river, with factories in the background. In the foreground, horses and pedestrians. Signed. 8 x 7¼.

[43]

43 **J. A. D. INGRES** FRENCH, 1781-1867

Beautiful drawing in black chalk of the head of an old woman.
760- A masterpiece of portraiture. 11⅝ x 9.

[SEE ILLUSTRATION]

AUGUSTUS JOHN

ENGLISH, 1879-

These drawings by the leader of living English painters were all formerly in the collection of John Quinn. They are part of a large group purchased from the Quinn Estate before the sale about a year ago. These drawings show in different manners the most marked characteristics of one of the great draughtsmen of all time.

44 **AUGUSTUS JOHN**
Head of a woman, full profile. Signed at lower left. Pencil.
175- Careful study. 11¼ x 9½.

45 **AUGUSTUS JOHN**
Village Drama. Wash. A group of three figures confronts
70- a rural Magdalene. 17¾ x 15¾.

46 **AUGUSTUS JOHN**
Nude. Pencil. Right profile of woman seated. Right hand
170- extended. Fine study. Signed. 11½ x 15½.

47 **AUGUSTUS JOHN**
80- Nude reclining. Pencil. 16 x 12¼.

48 **AUGUSTUS JOHN**
Design for a Decoration. Pen. Five standing figures. Woman
45- holding a plate of fruit, with four children. Signed. 19½ x 9¾.

49 **AUGUSTUS JOHN**
35- Nude reclining. Crayon. Legs drawn up. Arms over head. Signed. 8½ x 10½.

50 **AUGUSTUS JOHN**
Nude seated. Pen. Broadly handled and a good example of
17.50 one of John's many manners. Signed. 14½ x 10½.

51 **AUGUSTUS JOHN**
Study for a Decoration. Wash. Brilliant sketch in which
25- each of the many figures has its own marked characteristics. 9½ x 12½.

52 **AUGUSTUS JOHN**
Nude. Crayon. Large drawing handled with great strength and mastery. Woman seated, facing three-quarters right. Signed. 21 x 17½.

53 **AUGUSTUS JOHN**
A Country Rendezvous. Wash. A barefooted woman is standing under a tree. At her feet a man is seated looking up at her. Signed "Jonick". 18 x 11½.

54 **AUGUSTUS JOHN**
Woman, draped. Pencil. Right profile, arms crossed, head bent forward. Signed. 13¾ x 6¾.

55 **AUGUSTUS JOHN**
Head of a Woman. Facing three-quarters left. Pencil. Fine portrait drawing. Signed. 10¾ x 9¼.

[SEE ILLUSTRATION]

56 **AUGUSTUS JOHN**
Woman Nude to Waist. Crayon. Head nearly in profile. Very strong. Signed. 12¼ x 7½.

57 **CHARLES S. KEENE** ENGLISH, 1823-1891
"Jubilee Time". Published in Punch, June 25, 1857. Signed with inscription. Pen and wash. From the Leverhulme Collection. 9 x 5¾.

58 **ROCKWELL KENT** AMERICAN, 1882-
Illustrations. Pen. Three drawings full of humor and fantasy. Purchased from the artist. Various dimensions.

59 **CARL KOEPPING** CZECHOSLOVAKIAN, 1848-1914
Woman reclining. Pencil. 8 x 11.

60 **PHILLIP DE KONINCK** DUTCH, 1619-1688
The Raising of Lazarus. Pen and ink. Very characteristic drawing. From the Northwick Collection. 6⅝ x 8½.

REDUCED FACSIMILE
OF ORIGINAL DRAWING
BY AUGUSTUS JOHN

61 **SIR EDWIN H. LANDSEER** ENGLISH, 1802-1873
Four pages of drawings. The first is dated at Pau, September 2, 1847. Humorous sketches of his travel adventures.

62 **SIR THOMAS LAWRENCE** ENGLISH, 1769-1830
Portrait of Admiral Napier. Colored crayon. Fine likeness. 21 x 17.

63 **ALPHONSE LEGROS** FRENCH, 1837-1911
"Viellard à l'eglise". Study of an old man. Charcoal. 17 x 11½.

64 **SIR PETER LELY** ENGLISH, 1618-1680
Head and shoulders of young girl. Colored chalk. Signed with monogram. Purchased from and guaranteed by the Reinhardt Galleries.

65 **OTTAVIO LEONI** ITALIAN, 1578-1630
Portrait of a Cardinal. Charcoal, on blue paper. Dated 1618. From the Murray and Mayor Collections. Mayor's mark on corner. 8½ x 5⅞.

66 **AUGUSTE LEPERE** FRENCH, 1849-1918
Route a Bas Mendon. Charming landscape in pastel. Signed. 9 x 12⅜.

67 **WYNDHAM LEWIS** CONTEMPORARY ENGLISH
Mamie. Bust portrait of dark-haired woman. Signed. From Quinn Collection. 11 x 10¼.

ARISTIDE MAILLOL

FRENCH, 1861-

As a sculptor Maillol has had more influence than any other living man. His drawings are clearly sculptural in feeling and almost without exception are of nude women. The group here offered is part of a large number bought from the artist in 1925. They are all signed with his monogram. Maillol's drawings are all made as studies for his sculpture.

68 **ARISTIDE MAILLOL**
Torso and legs of woman. Seated, right profile. On cover of C. M. & St. P. Ry. Report. 9⅛ x 6.

69 **ARISTIDE MAILLOL**
Woman standing, full length, right profile. Drapery around legs. On hand made paper. Fine example. 13½ x 10½.

70 **ARISTIDE MAILLOL**
Head and Torso of woman, front. Strong. 10⅝ x 6⅞.

71 **ARISTIDE MAILLOL**
Woman, front, head bent to right. 11⅝ x 7½.

72 **ARISTIDE MAILLOL**
Woman holding fruit in hands. On brown paper. Drawing for his work "Pomona". 11¾ x 8½.

73 **ARISTIDE MAILLOL**
Head and Torso, back, to knees. 10⅝ x 8½.

74 **ARISTIDE MAILLOL**
Right profile of woman seated. Outline drawing. 13¼ x 8⅝.

75 **ATTRIBUTED TO EDOUARD MANÉT** FRENCH, 1832-1883
Charming drawing of a man's head. Pencil. The attribution to Manet may be questioned. 3¾ x 2½.

76 **HENRI MATISSE** FRENCH, 1869-
Jeune fille sur une canape. Nude. Crayon. Signed. 10½ x 15¾.

77 **HENRI MATISSE**
Nude. Woman seated nearly front. Pen. Signed. From the Quinn Collection. 11⅜ x 9⅜.

78 **HENRI MATISSE**
Model reclining. Signed. Pencil. From the Quinn Collection. 9¼ x 12¼.

79 **ANTON MAUVE** DUTCH, 1838-1888
Landscape with figures. Charcoal. On the reverse, sketch of a man plowing. From the Mesdag Collection, and bearing its stamp. 8 x 10⅛.

80 **J. L. E. MEISSONIER** FRENCH, 1815-1891
Woman seated. Crayon. Signed with monogram. 6⅞ x 8½.

81 **JOE MIELZINER** AMERICAN, 1901-
Two nudes. Monotype. Signed. 5 x 6.

82 **JOE MIELZINER**
Nude. In bathroom. Signed. Monotype. 7⅞ x 9⅞.

83 **WILLIAM VAN MIERIS** DUTCH, 1662-1747
Portrait. Pencil and wash. 12 x 9¼.

[84]

84 **JEAN FRANCOIS MILLET** FRENCH, 1814-1875
"Retour du champs". Charcoal. Fine study. 10 x 13¾.

[SEE ILLUSTRATION]

85 **P. L. MOREAU**
La Ciotat. Pencil. Docks with river and boats. Signed. 9 x 5¾.

86 **GEORGE MORLAND** ENGLISH, 1763-1804
Two sketches. Thatched outhouses. Collector's mark (Fagan 604) in upper corner. 8 x 5⅛.

87 **JEAN NEGULESCO** CONTEMPORARY ROUMANIAN
Nude. Sanguine. Woman seated. Signed. Purchased from artist. 13 x 8½.

88 **JEAN NEGULESCO**
Two Nudes. Clever outline drawing. Signed. Purchased from artist. 13⅛ x 9⅞.

89 **ADRIAEN VAN OSTADE** DUTCH, 1610-1685
Delightful drawing. Pen and ink. A man and boy walking. Collector's stamp on reverse. 3⅜ x 3.

90 **JULES PASCIN** BULGARIAN, 1885-
Nude sleeping. Water color. Left arm encircling pillow. Signed. From Quinn Collection. 8½ x 12½.

91 **JULES PASCIN**
Nude woman reclining on bed. Signed. From Quinn Collection. 9¾ x 13½.

92 **HENRI POTERLET** FRENCH, 1802-1835
Etude de Femme. Crayon. Woman standing. Reverse: Sketches of drapery. On yellow paper. Collector's stamp A. B. in circle in right corner. 14¼ x 10½.

93 **PAUL POTTER** DUTCH, 1625-1654
Heifer. Pencil. Paper foxed. 5¾ x 7⅛.

94 **M. POULBOT** FRENCH, 1880-
Pen and water color. A row of seven of Poulbot's characteristic boys. With inscription. 4½ x 9.

95 **NICOLAS POUSSIN** FRENCH, 1593-1665
Study for the painting "Moses Striking the Rock", in the Ellesmere Collection. From the Alphonse Kann Collection. 11 x 10¼.

96 **SIR EDWARD POYNTER** ENGLISH, 1836-1919
Recumbent nude. Pencil heightened with white. 16 x 6½.

97 **PIERRE PUVIS DE CHEVANNES** FRENCH, 1824-1898
Study for "Ave Picardia Nutrix". Crayon. Standing nude woman braiding her hair. Inscribed with initials P. P. C. From Quinn Collection. 12 x 8½.

98 **PIERRE PUVIS DE CHEVANNES**
Study for "Le Grande Amphitheatre de la Sorbonne". Pencil. Nude woman seated with arms raised. Stamped P. P. C. From Quinn Collection. 11½ x 8½.

99 **PIERRE PUVIS DE CHEVANNES**
Study of Hands. Sanguine. Detail of decoration for Hotel de Ville. Poitiers. With presentation inscription and signature. From Quinn Collection. 7½ x 9.

100 **HOWARD PYLE** AMERICAN, 1853-1911
Illustration for "The Wonder Clock". "The Prince finds ye three giants sleeping under the tree of life and snoring away like everything." Pen and ink. 11½ x 8.

101 **PIETER J. QUAST** DUTCH, 1605-1647
Tavern Scene. Pencil. Three men at table, one holding mug. Over a partition in the rear a man's head appears. Collector's stamp on reverse. 5 x 8.

102 **SCHOOL OF RAPHAEL** 16TH CENTURY
Two Women. Pen and Sepia. Collector's mark lower right corner. 8¾ x 7.

103 **FREDERIC REMINGTON** AMERICAN, 1861-1909
Mexican Water Carrier. Pen. 9 x 7.

104 **GUIDO RENI** ITALIAN, 1575-1642
Madonna and Child. Crayon. With attendant angel. Below three saints and cherub. 13¾ x 10⅛.

105 **SIR JOSHUA REYNOLDS** ENGLISH, 1723-1792
"Infant Comedy". Oil, pen and ink. On oiled paper. From the collection of George Romney. Very fresh color. 7 x 5⅜.

106 **A. T. RIBOT** FRENCH, 1823-1891
Two women seated in white caps. Charcoal. Signed. 6⅞ x 3⅞.

107 **CHARLES RICKETTS** CONTEMPORARY ENGLISH
Sorrow. Pencil. Kneeling figure wearing a cowl. Signed C. R. From Quinn Collection. 9½ x 8.

108 **AUGUSTE RODIN** FRENCH, 1840-1919
Nude. Pencil. Woman seated three-quarters length, hands behind back. Hair colored. 12¾ x 10.

109 **PETER ROMNEY** ENGLISH, 1743-1777
Portrait of Miss Shuttleworth. India ink. Included in Miss Romney's sale. Illustrated in the "Connoisseur" for February, 1919. From the Colnaghi Collection. 7 x 5½.

110 **SALVATOR ROSA** ITALIAN, 1615-1673
Studies. Six seated or prostrate figures. Charcoal. 7¾ x 11¼.

111 **JOHANN HEINRICH ROSS** GERMAN, 1631-1685
Studies of Sheep. Collector's stamp on reverse. 12¾ x 8.

112 **P. E. T. ROUSSEAU** FRENCH, 1812-1867
"La Hayure". Crayon and white. Hayfield, fence and gate. Man reclining at left. On brown paper. Stamped T. H. R. 10¾ x 14¾.

113 **ATTRIBUTED TO PETER PAUL RUBENS**
FLEMISH, 1577-1640
Diana and Callisto. Black and chalk. Group of women with Callisto in their midst. From the Fairfax Murray Collection. 11½ x 17.

114 **H. SAFTLEVEN** DUTCH, 1609-1685
Man seated. Fine example. Pencil. From the Fairfax Murray Collection. 10⅛ x 7⅜.

115 **A. DUNOYER DE SEGONZAC** FRENCH, 1884-
Nude figures entwined. Pen and wash. Signed. From the Quinn Collection. 10¼ x 17.

116 **A. DUNOYER DE SEGONZAC**
Illustration for "L'Education Sentimental". Pen. Woman decollete, seated, back. Signed. Charming drawing. 10⅜ x 7⅝.

117 **A. DUNOYER DE SEGONZAC**
Illustration for "Les Croix de Bois". Pen. Head of a soldier in steel helmet. Signed. 10⅜ x 7¾.

[SEE ILLUSTRATION]

118 **CHARLES SHEELER** CONTEMPORARY AMERICAN
Farm buildings. Charcoal. Shaded drawing of rambling barns. Signed. From the Quinn Collection. 6 x 9.

119 **ALEXANDRE STEINLEN** FRENCH, 1859-1926
"La Route aux grandes arbree". Man with staff on road. Signed. Charcoal. 12¾ x 10.

120 **MAURICE STERNE** AMERICAN, 1878-
On the Ganges. Benares. Oil. Many figures standing on steps and in water. Purchased from artist. 11½ x 16¾.

121 **THOMAS SULLY** AMERICAN, 1783-1872
Page from a sketch book. Pen and ink. Two sketches of himself, one of his son Thomas and one of his sister Elizabeth, with several smaller sketches on both sides of sheet. From Mrs. A. W. Sully's Collection. 9 x 11½.

Pour les Croix
de Bois

122 **JACOB TATTI (CALLED SANSOVINO)** ITALIAN, 1486-1570
Two men and a woman seated at a table on which are books, money, etc. Apparently this drawing was at one time attributed to Titian. It is crossed with squares. Colored crayon. 8¼ x 11.

123 **GERARD TERBORCH** DUTCH, 1613-1681
An artist studying a picture. Black and white chalk on blue paper. 7¾ x 11½.

124 **GERARD TERBORCH**
A young man standing. From the Chevalier Ricci Collection. 11¼ x 5¾.

125 **ATTRIBUTED TO TITIAN (TIZIANO VECELLIO)**
VENETIAN, 1477-1576
A monk kneeling. Chalk on red paper. From the collection of Count Caylus, the friend of Watteau, and with his mark. 9 x 4⅛.

126 **J. M. W. TURNER** ENGLISH, 1775-1851
"Ben Arthur Scotland". Pen, ink and charcoal. The drawing for Plate LXIX of the Liber Studiorum. Ruskin places this among the four finest of the series. $7^{3}/_{16}$ x $10^{7}/_{16}$.

127 **UNKNOWN** 17TH CENTURY
Draped figure of woman. Three sketches of heads and hands. Reverse: Draped figure with dagger. Fine drawing that has not been attributed. 7¾ x 11¾.

128 **ADRIAN VAN DE VELDE** DUTCH, 1635-1672
Two landscapes. Pen. Collector's stamp on each. Each 4⅜ x 7⅛.

129 **SIR ANTHONY VAN DYCK** FLEMISH, 1599-1641
Head of Man. Charcoal and white. On brown paper. 15¾ x 12.

130 **JAMES WARD** ENGLISH, 1769-1859
Portrait of Mrs. Wallace. Charcoal with white high lights. Signed J. W. 9½ x 7.

131 **BENJAMIN WEST** AMERICAN, 1738-1820

Study for Christ Healing the Sick. Sepia. Group of two women and a child. Inscribed on back in the artist's autograph: *"Study of a group in the picture of Christ Healing the Sick which was painted by Command of His Majesty George III for his intended chapel in Windsor Castle, Benj'n West."* The picture is now in the Nottingham Museum. 6½ x 9¼.

LITHOGRAPHS

GEORGE BELLOWS

AMERICAN, 1882-1925

Although Bellows is still too close for us to see him in his true perspective, the critical consensus today gives him the most prominent place in American art since Winslow Homer. His virility, his truthfulness, his constant search for a means of expressing the burning thing within him led him sometimes to the heights and sometimes to the depths. He was a tireless worker, but in his twenty years of painting he produced only about one hundred and twenty pictures.

In 1916 he began lithography and before he died made about two hundred different prints. In these, as in his paintings and his drawings, he is as purely American as Ryder or Homer, and he is certainly the foremost lithographer that America has produced. The prints here offered include examples of Bellows's work in this medium from the earliest in 1916 to the latest in 1924. It should be noted that they are all signed.

132 **GEORGE BELLOWS**

Return of the Useless. One of the war series, 1918. Print No. 8.

133 **GEORGE BELLOWS**

Murder of Edith Cavell. War series, 1918. No. 43.

134 **GEORGE BELLOWS**

The Jury. A satire. 1916.

135 **GEORGE BELLOWS**
The Life Class. The Henri night class at 57th Street and Fifth Avenue, 1917. No. 47.

136 **GEORGE BELLOWS**
Splinter Beach. East River, 1916. No. 19.

137 **GEORGE BELLOWS**
In an Elevator, 1916. No. 51.

138 **GEORGE BELLOWS**
Hungry Dogs. In the West Fifties. 1916. No. 16.

139 **GEORGE BELLOWS**
Nude study. Girl standing with Hand Raised to Mouth.

140 **GEORGE BELLOWS**
Study of Mrs. R. 1923.

141 **GEORGE BELLOWS**
Mrs. Walter Richter. 1923.

142 **GEORGE BELLOWS**
Seated Nude. 1921.

143 **GEORGE BELLOWS**
The Hold-up. Second State. 1921.

144 **GEORGE BELLOWS**
Nude on Bed, Evening. 1921.

145 **EUGENE DELACROIX** FRENCH, 1799-1863
Le Demenagement. Delteil 39.

146 **HENRI FANTIN-LETOUR** FRENCH, 1836-1904
Duo d'Amour.

147 **HONORE DAUMIER** FRENCH, 1808-1879
Guillaume Viennet. Delteil 54.

148 **HONORE DAUMIER**
J. Ch. Persil. Delteil 51.

149 **HONORE DAUMIER**
P. P. Royer Collard. Delteil 68.

150 **HONORE DAUMIER**
Benjamin Delessert. Delteil 59.

151 **HONORE DAUMIER**
Les Bons Bougeois. No. 62. Delteil 1538.

152 **HONORE DAUMIER**
Les Bons Bourgeois. No. 76. Delteil 1552.

153 **HONORE DAUMIER**
Oncle et Neveu.

154 **GAVARNI (SULPICE GUILLAUME CHEVALIER)** FRENCH, 1804-1866
Mistress Diana S.

155 **GAVARNI (SULPICE GUILLAUME CHEVALIER)**
Gulnare.

156 **EDOUARD MANET** , FRENCH, 1832-1883
Polichinelle.

157 **HENRI MATISSE** FRENCH, 1869-
Nude standing. Signed. No. 5 of an edition of 25.

158 **HENRI MATISSE**
Nude seated. Signed. No 25 of an edition of 25.

159 **HENRI MATISSE**
Torso, three-quarters left. Signed No. 11 of an edition of 50.

160 **HENRI MATISSE**
Nude seated. Signed. No. 12 of an edition of 50.

161 **HENRI MATISSE**
Head of Recumbent Woman. Signed. No. 11 of an edition of 25.

162 **HENRI MATISSE**
Model with arms folded. Head and bust. Signed. No. 20 of an edition of 25.

163 **HENRI DE TOULOUSE-LAUTREC** FRENCH, 1864-1901
(*a*) Couverture de L'Estampe Originale. Reduced copy of right half of original used as frontispiece of notice of exhibition of Lautrec's lithographs.
(*b*) Au Concert, Third State, Delteil 365.
(*c*) Divan Japonais. Reduced copy of original. (3)

164 **HENRI DE TOULOUSE-LAUTREC**
Jane Avril. Delteil 28.

165 **HENRI DE TOULOUSE-LAUTREC**
Ducarre aux Ambassadeurs. Delteil 36.

166 **HENRI DE TOULOUSE-LAUTREC**
Une Spectatrice. Delteil 37.

167 **HENRI DE TOULOUSE-LAUTREC**
Babylone d'Allemagne. First State. Delteil 76. No. 18.

168 **HENRI DE TOULOUSE-LAUTREC**
Nib. Second State. Delteil 99.

169 **HENRI DE TOULOUSE-LAUTREC**
Oscar Wilde et Romain Coolus. Third State. Delteil 195.

170 **HENRI DE TOULOUSE-LAUTREC**
Antoine at Gemier. Delteil 63.

171 **HENRI DE TOULOUSE-LAUTREC**
Yvette Guilbert. Delteil 253.

172 **HENRI DE TOULOUSE-LAUTREC**
Converture d L'Estampe Originale. Delteil 17.

173 **HENRI DE TOULOUSE-LAUTREC**
La Lepreuse. Second State. Delteil 196.

174 **HENRI DE TOULOUSE-LAUTREC**
Femme dur le Dos. (Lassitude Elles). Delteil 189.

ETCHINGS

175 **JULES PASCIN** BULGARIAN, 1885-
Cafe. Signed.

176 **HENRI MATISSE** FRENCH, 1869-
Woman's Head. No. 7 of edition of 15. Signed.

177 **HENRY MATISSE**
Woman Reclining. No. 15 of edition of 25. Signed.

WOODCUTS

178 **HENRY MATISSE** FRENCH, 1869-
Woman Reclining. No. 15 of edition of 50. Signed.

179 **HENRY MATISSE**
Woman seated. No. 8 of edition of 50. Signed.

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